

BOSTON POPS

KEITH LOCKHART, Conductor



KEITH LOCKHART



HARRY ELLIS DICKSON

110TH SEASON

THE BOSTON POPS ESPLANADE ORCHESTRA

JULY 1995



An Important Note...

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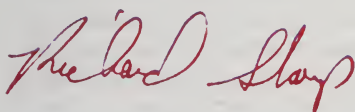
CIRCUIT CITY. ---

July 1995

Spending a pleasant summer evening on the banks of the Charles while enjoying the inimitable sounds of the Boston Pops Esplanade Orchestra is a rite of summer for thousands of music lovers. Founded in 1929 by the legendary Arthur Fiedler, these free performances have become a perennially popular tradition.

The Circuit City Foundation is proud to sponsor the Boston Pops concerts on the Esplanade for the second consecutive year. We extend a special welcome to new Boston Pops Conductor Keith Lockhart, who is leading his first Esplanade Concerts this week.

We hope you will leave tonight's performance with warm memories and that you will join with us in supporting this great institution which has brought music and magic to so many people in Boston and beyond.



Richard L. Sharp
Chairman and CEO
Circuit City Stores, Inc.



KEITH LOCKHART

In February 1995 Keith Lockhart was named twentieth Conductor of the Boston Pops Orchestra since its founding in 1885. Mr. Lockhart was born in Poughkeepsie, New York, on November 7, 1959, and began his musical studies with piano lessons at the age of seven.

He entered Furman University in Greenville, South Carolina, as a pre-law major but switched to a double major in music and German. A residency at the

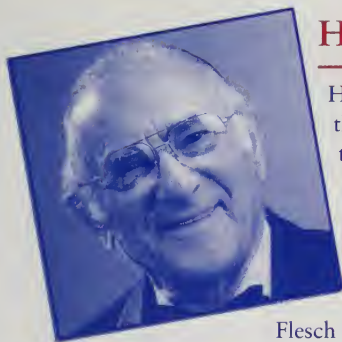
Aspen Festival in Colorado in the summer of 1980,

working there with Leonard Slatkin, led Mr. Lockhart to commit himself to a career as a conductor. He received his M.F.A. in 1983 from Carnegie-Mellon University in Pittsburgh and remained there as a faculty member, eventually becoming Director of Orchestral Activities. During that same period, he assumed the post of Conductor of the Pittsburgh Civic Orchestra as well. In 1988, while retaining his posts in Pittsburgh, he accepted an appointment as Assistant Conductor of the Akron Symphony Orchestra and Conductor of the Akron Youth Symphony.

In 1989 Mr. Lockhart became one of two Conducting Fellows of the Los Angeles Philharmonic Institute, where he conducted at the Hollywood Bowl as part of the Los Angeles Summer Music Festival. The following year, he moved to Cincinnati as Assistant Conductor of the Cincinnati Symphony Orchestra. He made his subscription debut with the Cincinnati Pops Orchestra in October 1991 and his subscription debut with the Cincinnati Symphony Orchestra in April 1992. Beginning with the 1992-93 season, Keith Lockhart served as Associate Conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras, while also becoming Music Director of the Cincinnati Chamber Orchestra. While in Cincinnati, he designed and conducted the orchestra's educational concerts; worked extensively with the Cincinnati Symphony Youth Orchestra; and inaugurated an informal series of his own design, called "Casual Classics."

Mr. Lockhart made his commercial recording debut in 1992 as the conductor of *Christmas Songs*, a Telarc release with Mel Tormé accompanied by the Cincinnati Sinfonietta. Mr. Lockhart also has served as conductor for a tour by vocalist Mandy Patinkin. As a guest artist, Mr. Lockhart has conducted both orchestral and educational concerts with the Chicago Symphony Orchestra, the Los Angeles Philharmonic, the Toronto Symphony, the Indianapolis Symphony, the Vermont Symphony, the Eugene Symphony, the Long Island Philharmonic, the Naples (Florida) Philharmonic, and the Orquesta Sinfonica de Tucumán (Argentina). He made his Symphony Hall debut with the Boston Pops Esplanade Orchestra in June 1993. He conducted that ensemble again in September 1993 in a local area concert and made his debut with the Boston Pops Orchestra at Symphony Hall in May 1994.

Keith Lockhart studied piano with John Noel Roberts, Gwendolyn Stevens, and Maria-Regina Seidlhofer of the Vienna Hochschule. His training as a conductor included study with Istvan Jaray, Otto-Werner Mueller, Harold Farberman, and Werner Torkanowsky. With his appointment to the position of Boston Pops Conductor, Keith Lockhart succeeds John Williams, who held that position since 1980. The 35-year-old Lockhart is only the third conductor to lead the Boston Pops since 1930, when Arthur Fiedler, who was himself 35, began his tenure with the orchestra.



HARRY ELLIS DICKSON

Harry Ellis Dickson is Associate Conductor Laureate of the Boston Pops, founder and Conductor Laureate of the Boston Symphony Orchestra Youth Concerts, and music director of the Boston Classical Orchestra. He retired in 1987 from the Boston Symphony Orchestra's first violin section. A native of Cambridge, Massachusetts, he graduated from the New England Conservatory of Music and studied violin with Carl Flesch and Max Rostal as a fellowship student at Berlin's

Hochschule für Musik. Later he studied conducting with Pierre Monteux at the Domain School in Maine. He joined the Boston Symphony Orchestra in 1938 under Serge Koussevitzky.

Active as a guest conductor, Mr. Dickson has conducted Pops concerts with many orchestras throughout the United States, Canada, Israel, and Ireland. In July 1994 he was invited to conduct the San Francisco Symphony in three Pops concerts, including the opening concert of the Pops season in Davies Hall. Outside the United States, he led four highly successful holiday programs with the Ulster Orchestra in Belfast and Londonderry, Ireland, during the 1993 holiday season; in October 1995 he will conduct a Pops concert at the American College of Greece in Athens. In addition, he conducts many Boston Pops concerts at Symphony Hall, on the Esplanade, and in many other areas of New England. Last summer he led the Boston Pops Orchestra at Tanglewood in a tribute to Arthur Fiedler.

The distinguished recipient of numerous awards, Mr. Dickson is a Chevalier in the Ordre des Arts et des Lettres of the French government. He has been honored by the National Conference of the Humanities and by Pi Lambda Theta, a national honor and professional association in education. In 1975 the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its Winter Hill Community School, and in 1983 the Boston Public Schools honored him by dedicating the Harry Ellis Dickson Orchestral Suite in the Roland Hayes Division of Music at Madison Park High School. In November 1991 the city of Boston, in collaboration with the Boston Fenway Group and the Boston Redevelopment Authority, dedicated "Harry Ellis Dickson Park" near Symphony Hall. Mr. Dickson holds honorary degrees from many local colleges and universities, and from the American College of Greece.

Renowned as a raconteur, Harry Ellis Dickson has delighted audiences with his personal recollections of many of the world's greatest artists and with his informal and witty anecdotes about life "behind the scenes" at Symphony Hall. He has incorporated many of these recollections into his books, *Gentlemen, More Dolce Please!*, *Arthur Fiedler and the Boston Pops*, and an autobiography entitled *Beating Time, A Musician's Memoir*, which has just been published. In addition, he furthered the part-time conducting career of his close friend, the late Danny Kaye, with whom he traveled to many countries of the world as musical mentor. Through the Boston Symphony Orchestra Youth Concerts, which he founded in 1959 and which have been the model for such concerts across the country, Mr. Dickson has built bridges between the stage of Symphony Hall and the wider world.

THE BOSTON POPS

In 1881, Henry Lee Higginson, the founder of the Boston Symphony Orchestra, wrote of his wish to present in Boston “concerts of a lighter kind of music.” The first Boston Pops concert, on July 11, 1885, represented the fulfillment of his dream. Called the “Promenade Concerts” until 1900, they combined light classical music, tunes from the musical theater, and an occasional novelty number. Allowing for some changes of taste over the course of a century, the early programs were remarkably similar to the Pops programs of today.

Pops concerts are performed by the Boston Pops Orchestra, which is composed of members of the Boston Symphony Orchestra (except for twelve of the principal players, who tour during the Pops season as the Boston Symphony Chamber Players), and by the Boston Pops Esplanade Orchestra, made up of other Boston-based musicians. Both the Boston Pops Orchestra and the Boston Pops Esplanade Orchestra represent the city of Boston on tour. The Boston Pops Orchestra has appeared at the White House and at the Lincoln Memorial; John Williams led the Boston Pops Orchestra on tours of Japan in June 1990 and June 1993. The Boston Pops Esplanade Orchestra has made six tours of United States summer festivals and in November 1987 visited Japan with Mr. Williams. Later this month, Keith Lockhart and the BPEO will make their first U.S. tour.

The history of the Boston Pops was for many years linked with the name of Arthur Fiedler, who in 1930 became the eighteenth conductor of the Boston Pops and the first who was American-born. One of Fiedler's great dreams was to establish a series of free outdoor orchestral concerts for the people of Boston. In 1929, this dream became a reality when he organized the first Esplanade Concerts, which took place on the banks of the Charles River. Fiedler's Esplanade Concerts were eventually absorbed by the Boston Symphony Orchestra organization.

Following the death of Arthur Fiedler in 1979, the Boston Foundation and the Boston Symphony Orchestra created the Arthur Fiedler Esplanade Concerts Fund in honor of Mr. Fiedler and his founding in 1929 of the free concerts tradition. Contributions to the fund came from hundreds of donors whose gifts were matched on a one-to-one basis by the foundation until the fund reached its goal of \$1 million. The income from this permanent fund, held in trust by the Boston Foundation, is used exclusively to help defray the costs of these concerts, and each year the Boston Symphony Orchestra designates one of the Esplanade Concerts “The Arthur Fiedler Concert.” The Metropolitan District Commission, which so generously provides the Hatch Shell, meets a portion of the security, clean-up, and amplification expenses; however, there still remains a substantial deficit that requires funding on an annual basis. Audience members who wish to help the Boston Symphony Orchestra meet these costs and to keep a unique community tradition alive should send their contributions (tax-deductible as provided by law) to the Boston Pops Fund, Symphony Hall, 301 Massachusetts Avenue, Boston, MA 02115.

Special thanks to the National Endowment for the Arts and the Massachusetts Cultural Council for their continued support of the Boston Symphony Orchestra and the Boston Pops.

THE BOSTON POPS ESPLANADE ORCHESTRA

KEITH LOCKHART, Conductor

Monday evening, July 3, 1995, at 8



THE ESPLANADE

SPONSORED BY THE CIRCUIT CITY FOUNDATION

Commemorating the 50th Anniversary of the End of World War II

The Star-Spangled Banner

Smith/Key

The Washington Post March

Sousa

Presenting

THE POINTER SISTERS

A Salute to the Andrews Sisters

arr. Stephenson

Boogie Woogie Bugle Boy—Don't Sit Under the Apple Tree

Victory at Sea: Symphonic Scenario

Rodgers-Bennett

Theme from *Schindler's List*

Williams

Joseph Scheer, solo violin

A Tribute to Glenn Miller

In the Mood

Garland/Miller-Osser

Little Brown Jug

Eastburn-Nestico

Armed Forces on Parade

arr. Hayman

AIR FORCE BAND OF LIBERTY

INTERMISSION

Colonel Bogey March

Alford

Presenting

MEL TORMÉ

Patriotic Sing-Along

arr. Hayman

America—America, the Beautiful—Yankee Doodle—

I'm a Yankee Doodle Dandy—This Land Is Your Land—

You're a Grand Old Flag—Battle Hymn of the Republic

Sing-along lyrics appear on page 10.

The Boston Pops Orchestra may be heard on Sony Classical, Philips, and RCA records.

Baldwin Piano

The Boston Pops New Music Program is principally funded by a generous gift from the Chiles Foundation of Portland, Oregon



The Pointer Sisters

The Pointer Sisters' story began in the churches of Oakland, California, where Anita, June, Ruth, and Bonnie Pointer honed their distinctive vocal style. In the early 1970s they worked with such rock artists as Dave Mason and Elvin Bishop, and signed a recording contract with Atlantic Records before switching to Blue Thumb Records.

The group had a long string of hits for the latter label, beginning with 1973's "Yes We Can Can." "Fairytale," written by Anita and Bonnie, was a crossover country hit, and the Pointer Sisters became the first black female group to perform at the Grand Ole Opry. They followed it with "How Long (Betcha Got A Chick on the Side)," a 1975 smash hit. Bouncing back after Bonnie's departure from the group in 1977, the Pointer Sisters moved to Planet Records, where their successful collaboration with producer Richard Perry resulted in such hits as "Fire," "He's So Shy," "Slow Hand," "I'm So Excited," "Jump (For my Love)," "Automatic," and "Neutron Dance" (from the soundtrack to the hit movie *Beverly Hills Cop*). After taking a break from touring and performing in the early 1990s, the Pointer Sisters have returned. The soulful harmonies of Anita, June, and Ruth Pointer can be heard on their recent album celebrating the contemporary female, *Only Sisters Can Do That*. The release of the recording marked the Pointer Sisters' twentieth year in the recording industry and their debut on SBK Records. As a tribute to their continuing success, the group was awarded a star on the Hollywood Walk of Fame in January 1994.



U.S. Air Force Band of Liberty

Major Courtney "Sam" Pohl, Commander/Conductor

The Air Force Band of Liberty, a select group of accomplished musicians from Hanscom Air Force Base, Massachusetts, has been entertaining audiences for more than a decade with more than six hundred yearly performances throughout the New England region. Originally known as the 541st Air Force Band of the Southwest, the band relocated to Pease

Air Force Base, New Hampshire, as part of the 509th Bombardment wing, where it was renamed the Air Force Band of New England. For a decade, the band brought exciting performances to all six New England states. In August 1991 the Air Force Band of New England became the Air Force Band of Liberty, the home of the Colonial Brass, the New England Winds, the Ambassadors Big Band, the New Horizon Show Band, and the Symphonic Winds. The Air Force Band of Liberty has collaborated with such musical luminaries as jazz trumpeter Bobby Shew, tubist Sam Pilafian, and John Philip Sousa III; it has performed at Lincoln Center, Shubert Alley, and Rockefeller Center in New York, at the Hatch Shell and Faneuil Hall in Boston, and at many colleges, universities, theaters, and opera houses throughout New England and New York.

A native of Oakland City, Indiana, Major Sam Pohl became the Commander of the Band of Liberty in 1989, having previously served as commander of the bands at Pease AFB, New Hampshire, Elmendorf AFB, Alaska, and Barksdale AFB, Louisiana, and as deputy commander of the Military Airlift Command Band at Scott AFB, Illinois. His first assignment, beginning in 1979, was as trombonist with the Band of Flight, Wright-Patterson AFB, Ohio. Major Pohl holds degrees from Indiana University and Western New England College. His military decorations include the Air Force Meritorious Service Medal and the Air Force Commendation Medal with one Oak Leaf Cluster.



Mel Tormé

In his 65th year as one of America's premier entertainers, Mel Tormé is enjoying a triumphant 1995. He recently starred in a "Mountain Dew" commercial, appeared on the popular television series *Seinfeld*, and completed a 36-city concert tour. In 1994 he played his eighteenth consecutive year at both Carnegie Hall and the Hollywood Bowl; headlined in Branson, Missouri; performed with numerous symphony orchestras; opened for the ninth consecutive season at Michael's

Pub in New York; saw the publication of his fifth literary work, *My Singing Teachers*; released a new compact disc, *Mel Tormé: A Tribute to Bing Crosby*, on Concord Records; and released his first U.S. video, *Mel Tormé: Live from Ambassador*. Mr. Tormé has enjoyed success in the worlds of radio, television, movies, recordings, and the concert stage. When he was fifteen years old, he wrote his first hit song, "Lament to Love." He then became a singer, arranger, and drummer with the Chico Marx Orchestra. Following the break-up of the band in 1943, Mr. Tormé made several movies (beginning with RKO's *Higher and Higher*, his feature film debut) and formed the vocal group called the Mel-Tones, with which he performed for three years. Following service in the Army, he made more films and then starred with Peggy Lee as the summer replacement for *The Perry Como Show* in 1951 and hosted his own daily half-hour talk show on CBS. An Emmy nominee in 1957 for his role in the *Playhouse 90* production of "The Comedian," Mr. Tormé later wrote special material for CBS's *Judy Garland Show*. His experiences on that program served as the basis for his first book, *The Other Side of the Rainbow*. He has since followed it with his autobiography, *It Wasn't All Velvet*, the novel *Wynner*, and a biography of his good friend Buddy Rich entitled *Traps, The Drum Wonder*. In 1983 he was awarded his first Grammy as Best Male Jazz Vocalist for his album *An Evening with George Shearing and Mel Tormé*, and the following year he won his second Grammy for *Top Drawer*, another collaboration with Mr. Shearing. Through the 1980s, Mr. Tormé remained a television presence with frequent appearances as Judge Harry Stone's (played by Harry Anderson) idol on the NBC series *Night Court*. In 1992 Mel Tormé's album with Cleo Laine, *Nothing Without You*, climbed the *Billboard* charts to the top ten shortly after its release. Co-author of "The Christmas Song," Mr. Tormé recorded his first Christmas album ever (*Christmas Songs*, Telarc) under the direction of Keith Lockhart, also in 1992.

Patriotic Sing-Along

arranged by Richard Hayman

AMERICA

My country 'tis of thee, sweet land of liberty,
Of thee I sing.
Land where my fathers died! Land of the
Pilgrim's pride!
From ev'ry mountain side, Let freedom ring!

AMERICA, THE BEAUTIFUL

O beautiful for spacious skies,
For amber waves of grain.
For purple mountain majesties, above the
fruited plain.
America! America! God shed his grace on thee,
And crown thy good with brotherhood
From sea to shining sea.

YANKEE DOODLE

Oh! Yankee Doodle came to town a-ridin' on
a pony
He stuck a feather in his hat and called it
macaroni.
Yankee Doodle keep it up, Yankee Doodle
dandy.
Mind the music and the step and with the
girls be handy.

I'M A YANKEE DOODLE DANDY

I'm a Yankee Doodle dandy, a Yankee
Doodle do or die.
A real live nephew of my Uncle Sam,
Born on the Fourth of July.
I've got a Yankee Doodle sweetheart,
she's my Yankee Doodle joy.
Yankee Doodle came to town, a-ridin' on a
pony,
I am a Yankee Doodle boy.

THIS LAND IS YOUR LAND

This land is your land, this land is my land
From California to the New York island,
From the redwood forest to the Gulf Stream
waters;
This land was made for you and me.
Words and music by Woody Guthrie
TRO. ©1956-1958-1970 Ludlow Music, Inc., New York
Used by permission.

YOU'RE A GRAND OLD FLAG

You're a grand old flag, you're a high flying
flag.
And forever in peace may you wave;
You're the emblem of the land I love,
The home of the free and the brave.
Ev'ry heart beats true, Under red, white, and
blue,
Where there's never a boast or a brag;
But should old acquaintance be forgot,
Keep your eye on the grand old flag.

BATTLE HYMN OF THE REPUBLIC

Mine eyes have seen the glory of the coming
of the Lord;
He is trampling out the vintage where the
grapes of wrath are stored;
He has loosed the fateful lightning of his
terrible swift sword:
His truth is marching on.
Glory, glory, hallelujah!
Glory, glory, hallelujah!
Glory, glory, hallelujah!
His truth is marching on.

THE BOSTON POPS ESPLANADE ORCHESTRA

KEITH LOCKHART, *Conductor*

Tuesday evening, July 4, 1995, at 8



THE ESPLANADE

SPONSORED BY THE CIRCUIT CITY FOUNDATION

Commemorating the 50th Anniversary of the End of World War II

The Star-Spangled Banner Smith/Key

The Washington Post March Sousa

Presenting
THE POINTER SISTERS

A Salute to the Andrews Sisters arr. Stephenson

Boogie Woogie Bugle Boy—Don't Sit Under the Apple Tree

Victory at Sea: Symphonic Scenario Rodgers-Bennett

Theme from *Schindler's List* Williams

Joseph Scheer, solo violin

A Tribute to Glenn Miller

In the Mood Garland/Miller-Osser

Little Brown Jug Eastburn-Nestico

Armed Forces on Parade arr. Hayman

AIR FORCE BAND OF LIBERTY

INTERMISSION

Colonel Bogey March Alford

Presenting
MEL TORMÉ

Patriotic Sing-Along arr. Hayman

America—America, the Beautiful—Yankee Doodle—

I'm a Yankee Doodle Dandy—This Land Is Your Land—

You're a Grand Old Flag—Battle Hymn of the Republic

1812 Overture Tchaikovsky

Pops Goes the Fourth, *including fireworks, is being telecast live from 7:30 to 10:30 p.m. on WCVB-TV, Channel 5, and the Arts & Entertainment Cable Network, and broadcast live on WCRB 102.5 FM.*

The Boston Pops Orchestra may be heard on Sony Classical, Philips, and RCA records.
Baldwin Piano

The Boston Pops New Music Program is principally funded by a generous gift from the Chiles Foundation of Portland, Oregon

Boston Lyric Opera

Janice Mancini Del Sesto, General Director; Stephen Lord, Music Director

Founded in 1976, Boston Lyric Opera is dedicated to providing New England audiences with an annual season of quality productions and varied repertoire featuring some of the best emerging young singers in the United States, as well as some of its most talented young conductors, directors, and designers. Boston Lyric Opera currently performs in the intimacy of the renovated Emerson Majestic Theater, which provides an experience much like that originally intended by European composers who wrote for theaters of similar size. Boston Lyric Opera's 1995-96 season will feature Gounod's *Faust*, Verdi's *Falstaff* (based on two Shakespearean comedies), and Handel's comic opera *Xerxes*.



Elizabeth Printy

A versatile singer of both operatic and concert repertoire, soprano and Massachusetts native Elizabeth Printy makes her Boston Lyric Opera debut as Marguerite in Gounod's *Faust* this season. Audiences throughout the world saw her as Magda in New York City Opera's "Live from Lincoln Center" telecast of Puccini's *La Rondine*. Ms. Printy made her Metropolitan Opera debut as Mimi in *La bohème* and her

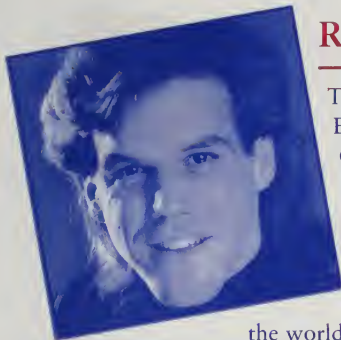
Washington Opera debut in Rimsky-Korsakov's *The Tsar's Bride*, conducted by Mstislav Rostropovich. A graduate of the New England Conservatory of Music, she has also appeared as Micaëla in *Carmen*, in the title role in Puccini's *Tosca*, and in concert with the symphony orchestras of San Francisco, Philadelphia, Baltimore, and Seattle.



Pamela Dillard

Mezzo-soprano Pamela Dillard returns to Boston Lyric Opera as Meg Page in Verdi's *Falstaff*, having sung the roles of Irina in *Lost in the Stars* and Ursula in *Beatrice and Benedict* with the company. Most recently she starred in Opera Theatre of Saint Louis's production of Offenbach's *La belle Hélène* as Helen of Troy. Also this year she sang the role of Tituba in *The Crucible* in Tulsa and created the role of

Victoire in the world premiere production of Conrad Susa's *The Dangerous Liaisons* broadcast on PBS from the San Francisco Opera. With that company she will sing the role of Mercedes in *Carmen* in 1996. A graduate of Boston University, Ms. Dillard has also recently appeared with the Baltimore Symphony in Prokofiev's *Alexander Nevsky*.



Richard Troxell

Tenor Richard Troxell recently created the role of Joel Edmond in the world premiere of *The Woman at Otowi Crossing* by Stephen Paulus for Opera Theatre of Saint Louis. Previously he made his Paris debut as Tybalt in Gounod's *Roméo et Juliette* at the Opéra Comique and sang Flamand in Richard Strauss's *Capriccio* at the Théâtre des Arts in Rouen. This fall he will gain further international prominence with the worldwide release of a new film by Erato of *Madama Butterfly*, in which he sings Lieutenant B.F. Pinkerton. In October, Richard Troxell will make his Boston Lyric Opera debut singing the title role in Gounod's *Faust*.



Robert Honeysucker

Baritone Robert Honeysucker is no stranger to pops, symphony, or opera audiences in Boston and throughout the United States. Internationally, Mr. Honeysucker has sung the role of Porgy in Gershwin's *Porgy and Bess* in Berlin and Sharpless in *Madama Butterfly* as well as the title roles in *Don Giovanni*, *The Barber of Seville*, and *Porgy and Bess* in Auckland, New Zealand. Among his recent roles are Amonasro in *Aïda* with the Utah Opera and the High Priest in *Samson et Dalila* in Fort Worth. Robert Honeysucker sang the role of Stephen Kumalo in Boston Lyric Opera's revival of Kurt Weill's *Lost in the Stars* and, in 1996, will sing Ford in Verdi's *Falstaff*.

THE SYMPHONY SHOP

Visit our locations on the Esplanade and take home a souvenir of this great Boston tradition, featuring merchandise that marks Keith Lockhart's arrival as the twentieth Boston Pops Conductor!

Choose from a wide range of items, including caps, sweatshirts, Boston Pops cassettes and compact discs, and this year's best-sellers—our Keith Lockhart T-shirt and coffee mug.

All locations are open for one hour before the concerts and during intermission. On July 4th we will be open from 9am to 5pm on the Beacon Street side of the Fiedler footbridge.

A fundraising project of the Boston Symphony Association of Volunteers.
Mail order available—call (617) 638-9383.

THE BOSTON POPS ESPLANADE ORCHESTRA

KEITH LOCKHART, *Conductor*

Thursday evening, July 6, 1995, at 8



THE ESPLANADE

SPONSORED BY THE CIRCUIT CITY FOUNDATION

AN EVENING OF OPERA AND BROADWAY FAVORITES

in collaboration with

BOSTON LYRIC OPERA

The Star-Spangled Banner	Smith/Key
Overture to <i>Ruslan and Ludmilla</i>	Glinka
O mio babbino caro, from <i>Gianni Schicchi</i>	Puccini
Elizabeth Printy, soprano	
Habañera, from <i>Carmen</i>	Bizet
Pamela Dillard, mezzo-soprano	
Ah, lève toi soleil, from <i>Roméo et Juliette</i>	Gounod
Richard Troxell, tenor	
Triumphal March from <i>Aïda</i>	Verdi
Di provenza il mar, il suol, from <i>La Traviata</i>	Verdi
Robert Honeysucker, baritone	
O soave fanciulla, from <i>La bohème</i>	Puccini
Ms. Printy, Mr. Troxell	

INTERMISSION

Overture to <i>The Barber of Seville</i>	Rossini
Au fond du temple saint, from <i>The Pearl Fishers</i>	Bizet
Mr. Troxell, Mr. Honeysucker	
I Loves You Porgy, from <i>Porgy and Bess</i>	Gershwin
Ms. Dillard, Mr. Honeysucker	
Only Make Believe, from <i>Showboat</i>	Kern
Ms. Printy, Mr. Troxell	
Dance of the Comedians, from <i>The Bartered Bride</i>	Smetana
Without a Song, from <i>Great Day</i>	Youmans/Rose/Eliscu
Mr. Troxell	
You'll Never Walk Alone, from <i>Carousel</i>	Rodgers/Hammerstein
Ms. Dillard	

The Boston Pops Orchestra may be heard on Sony Classical, Philips, and RCA records.
Baldwin Piano

The Boston Pops New Music Program is principally funded by a generous gift from the Chiles Foundation of Portland, Oregon

THE BOSTON POPS ESPLANADE ORCHESTRA

KEITH LOCKHART, *Conductor*

Friday evening, July 7, 1995, at 8



THE ESPLANADE

HARRY ELLIS DICKSON conducting

SPONSORED BY THE CIRCUIT CITY FOUNDATION

THE ARTHUR FIEDLER CONCERT

The Star-Spangled Banner

Smith/Key

Overture to *Egmont*

Beethoven

Symphony No. 5 in C minor, Opus 67

Beethoven

Allegro con brio

Andante con moto

Allegro—

Allegro

INTERMISSION

Tales From the Vienna Woods, Opus 325

Strauss

Fiddle Faddle

Anderson

George M. Cohan Medley

arr. Bodge

Give My Regards to Broadway—Mary's a Grand

Old Name—Nellie Kelly, I Love You—You're a

Grand Old Flag—You Remind Me of My Mother—

Harrigan—Yankee Doodle Dandy

The Boston Pops Orchestra may be heard on Sony Classical, Philips, and RCA records.
Baldwin Piano

The Boston Pops New Music Program is principally funded by a generous gift from the
Chiles Foundation of Portland, Oregon

Become a Friend of the Boston Pops

America's Musical Tradition

.....

For 110 seasons, the artistry of the Boston Pops has enriched the lives of music lovers nationwide and around the world. Help support this great musical tradition by becoming a Friend of the Boston Pops. America's beloved orchestra depends upon your contributions for its continuing success.

Friends' Membership Benefits

.....

Contribute \$50 and receive a Friend's membership card entitling you to a 10% discount at the Symphony Shop, priority notice about Opening Night at Pops 1996, a schedule of "Evening at Pops" broadcast dates, an invitation to the Annual Friends' Business Meeting and closed rehearsal, and the BSO's informative newsletter.

Contribute \$150 and also receive special recognition in the 1996 Boston Pops program book.

Contribute \$250 and also receive an *ADVANCE TICKET ORDER FORM FOR THE 1995 HOLIDAY POPS CONCERTS!* (To qualify, your gift must be made by **August 31st.**)

Contribute \$500 and also receive the most recent Boston Pops recording conducted by John Williams.

Contribute \$750 and also receive a Boston Pops poster (unframed) autographed by new Pops Conductor Keith Lockhart.

Contribute \$1,500 and also receive two table seats to the 1995 New Year's Gala *or* the 1996 Opening Night at Pops. We'll include a bottle of champagne plus an invitation to a closed TV taping and reception.

For further information, please contact Daniel P. Breen, Director of the Boston Symphony Annual Fund, at (617) 638-9251.

Contribute \$6,000 and also receive the opportunity to conduct "The Stars and Stripes Forever" at a spring Boston Pops concert (limited availability).

Contribute \$15,000 and name a concert. Receive all of the above benefits, plus the opportunity to name a Boston Pops concert in tribute to, or in memory of, an individual you designate.

YES! I want to keep great music alive and become a Friend of Pops. Enclosed is my gift of \$ _____ to the Boston Pops Fund.

Name _____ Phone _____

Address _____

City _____ State _____ Zip _____

*Please make your check payable to the Boston Pops Fund,
Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115.
For information, call (617) 638-9251.*

THE BOSTON POPS ESPLANADE ORCHESTRA

KEITH LOCKHART, *Conductor*

Saturday evening, July 8, 1995, at 8



THE ESPLANADE

SPONSORED BY THE CIRCUIT CITY FOUNDATION

The Star-Spangled Banner Smith/Key

Liberty Fanfare Williams

American Symphonette No. 2 Gould

Moderately fast, with vigor and bounce

Pavane

Fast and racy

An American in Paris Gershwin

INTERMISSION

Pops at the Movies

Overture to *Captain Blood* Korngold

Pops Salutes the Oscars arr. Stevens

When You Wish Upon a Star—Swingin' on a Star—

Moon River—Raindrops Keep Fallin' on my Head—

The Way We Were—The Shadow of Your Smile

Selections from *The Wizard of Oz* Arlen-Stevens

We're Off to See the Wizard—Ding, Dong,

the Witch Is Dead—If I Only Had a Brain—

Over the Rainbow

Love Theme from *On the Waterfront* Bernstein

Mambo from *West Side Story* Bernstein

The Boston Pops Orchestra may be heard on Sony Classical, Philips, and RCA records.

Baldwin Piano

The Boston Pops New Music Program is principally funded by a generous gift from the Chiles Foundation of Portland, Oregon

JAZZ AT TANGLEWOOD

THURSDAY, AUGUST 31, AT 7:30PM, Ozawa Hall
Shirley Horn Trio

FRIDAY, SEPTEMBER 1, AT 7:30PM, Ozawa Hall
The Joe Henderson Quartet
with guests The John Scofield Quartet

SATURDAY, SEPTEMBER 2, AT 1:30PM, Ozawa Hall
Diane Schuur & her Trio

AT 7:30PM, Shed
Tony Bennett & Trio

SUNDAY, SEPTEMBER 3, AT 1:30PM, Ozawa Hall
Flora Purim and Airto

AT 7:30, Ozawa Hall
Tito Puente Latin Jazz Ensemble

MONDAY, SEPTEMBER 4, AT 1:30PM, Ozawa Hall
The New Black Eagle Jazz Band

HOW TO PURCHASE TICKETS

IN PERSON: Tickets are on sale at the Tanglewood Box Office at Tanglewood's Main Gate, West Street, Lenox, MA, Monday through Friday 10am - 6pm and until intermission on BSO concert evenings; Saturday from 9am until intermissions; Sunday from 10am to intermission.

BY TELEPHONE: To charge tickets on a major credit card call SymphonyCharge at (617) 266-1200 or 1-800-274-8499.

Thanks to a grant from TDK, free lawn tickets for children under 12 are available at the Tanglewood Box Office on the day of the concert.

PRODUCED BY THE BOSTON SYMPHONY ORCHESTRA WITH DON LAW COMPANY.
ALL PROGRAMS AND ARTISTS SUBJECT TO CHANGE.



TONY BENNETT

PHOTO BY JESSE FROHMAN



FLORA PURIM



JOE HENDERSON

PHOTO BY JAMES PINCHIN



SHIRLEY HORN

PHOTO BY ALEXA GARBANO



TITO PUENTE



JOHN SCOFIELD

PHOTO BY PAUL PERAZI



THE BOSTON POPS ESPLANADE ORCHESTRA

KEITH LOCKHART, *Conductor*

Sunday evening, July 9, 1995, at 8



THE ESPLANADE

SPONSORED BY THE CIRCUIT CITY FOUNDATION

The Star-Spangled Banner Smith/Key

VIVA ITALIA!

Triumphal March from *Aida* Verdi

Allegro vivace from Symphony No. 4, *Italian* Mendelssohn

Intermezzo from *Cavalleria rusticana* Mascagni

Funiculi, Funicula Denza-Lang

A Tribute to Frank Sinatra

You Make Me Feel So Young Myrow/Gordon-Osser
Chicago Fisher-Nestico

Love Theme from *Romeo and Juliet* Rota-Hayman

The Sons of Italy Mancini

INTERMISSION

SWINGIN' WITH THE POPS

Swing, Swing, Swing Williams

Frenesi Dominguez-May

The Royalty of Swing

Duke Ellington

Sophisticated Lady—Take the 'A' Train— arr. Burns

Mood Indigo—It Don't Mean a Thing (If It Ain't Got That Swing)

Count Basie

One O'Clock Jump Basie-Nestico

The King of Swing: Benny Goodman

Don't Be That Way Parish/Goodman/Sampson-May

Sing, Sing, Sing Prima/Goodman-Hyman

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Baldwin Piano

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THE BOSTON POPS
ESPLANADE
ORCHESTRA

KEITH LOCKHART
Conductor

First Violins

Joseph Scheer
Michael Rosenbloom
John Williams
Maynard Goldman
Daniel Banner
Kristina Nilsson
Lisa Crockett
Tison Street
Sandra Kott
Sharan Leventhal
Anita Brooker
Diane Pettipaw
Cynthia Cummings
Gerald Mordis
James Orent
Paul MacDowell
Colin Davis

Second Violins

Brynn Albanese
Clayton Hoener
Susan Shipley
William Waterhouse
Pattison Story
Harris Shilakowsky
Kay Knudsen
Dorothy Han
Julie Leven
Kelly Barr
Robin Cook
Priscilla Hallberg

Violas

Kenneth Stalberg
Jean Haig
Anne Black
Barbara Kroll
Emily Bruell
David Rubinstein
Donna Jerome
Barbara Wright

Cellos

Ronald Lowry
David Finch
George Seaman
Theresa Borsodi
Andrew Mark
Joan Esch
Toni Rapier
William Rounds

Basses

Robert Caplin
Barry Boettger
James Freeman
John Salkowski
Joseph Holt
Prentice Pilot
Gregory Koeller

Flutes

Marianne Gedigian
Kathleen O'Donnell

Piccolo

Iva Milch

Oboes

Laura Ahlbeck
Frank Charnley

English Horn

Barbara LaFitte

Clarinets

William Wrzesien
Andre Lizotte

Bass Clarinet

Edward Avedisian

Bassoons

Donald Bravo
Ronald Haroutunian

Contrabassoon

Ruth Waterhouse

Horns

Kevin Owen
Richard Menaul
Nona Gainsforth
Richard Greenfield
Thomas Haunton

Trumpets

Bruce Hall
Thomas Smith
Steven Emery
Gregory Whitaker

Trombones

Donald Sanders
Lawrence Isaacson
Douglas Wright
Mark Cantrell

Tuba

Gary Ofenloch

Timpani

Everett Beale

Percussion

Fred Buda
Dean Anderson
Neil Grover
Patrick Hollenbeck

Harp

Sarah Schuster Ericsson

Piano

Bob Winter

Librarian

William Shisler

Personnel Managers

Lynn Larsen
Bruce M. Creditor

Stage Manager

Cleveland Morrison